

HALLOWEEN

23P
BUT NOT
TO BE
SOLD TO
MINORS
(1988 BIG BROTHER
FASCIST)

SIC BOY FEDERATION MEGA CITY 4

SATAN'S BOTTOM LINK RECORDS

TOXIC EPHIEX *reviews, articles & slag-offs*

TREV, 57 BRIARDENE, BURNOPFIELD, NEWCASTLE UPON TYNE, NE16 6LJ

Page 2 intros are bloody cliched and boring so I'm not having one so there.
If you're lucky there might be one somewhere else but for now here's

CRUEL TO BE KIND - the angry column returns...

even in a movement which is based on honesty you still get your rip-off merchants. Some sines forgive and forget, but not this one. The following is a list of devious people that I've come across since the last issue, and if your name is on this list unjustifiably, write in and give your side and I will apologise. I believe in nitting, first and asking questions later. We start off with the bands that didn't reply...

Condemned 84 and the Glory - I asked both of these political questions so their non-correspondence could be down to the fact that they're basic but wanna cover it up, or that they're scared to make it clear that they're not. Either way, no one wastes my time, effort, and money without getting my sincerest "fuck offes".

Next come Class war. No strangers to a slugging I know, but when it comes to not replying to an interview (I even enclosed money for a badge) I'm sure I can find space for them, even in this sine slag off column. And we mustn't forget the "Rock Against the Rich" tour where apparently Mr Strummer only got paid £5 a night yet "no profit was made" - wonder who does PHAIR books - Derek Ratton?!

Still in the "Anarchist Corner" we turn to distribution services now, and this issue's wooden spoon goes to sunshine Distribution from Manchester whom I sent £1 to for aines/postage and heard bugger all. They're probably still reeling from me pointing out that selling "women only" literature is fascist - anyway, let's hope that you get a lot of dope for that quid - it's the last you'll be getting from me.

Most shops are content to rip people off in the prices of their records, out one shop that isn't is Rough Trade. Being the most famous indie shop in the UK I wouldn't have thought they needed "extras" but I took over £10's worth of tapes down for em to sell and told em to pop a cheque in the SA which I left. Months later I wrote a reminder and still nowt. Anyone thinking of selling their tapes then just remember that Rejects song... "it was the greatest cockney rip-off"...

Next, it's not a slag off, just a public message to Foot - why do you advertise gigs that aren't on? I refer to Sic Boy fed etc. on 8th Jan. It's bad enough not crossing band's names off the poster when you know they're not playing but when it gets to the stage where the place is shut down on the night of a "gig"....

Finally, I've saved the biggest grievance till last and yes... it's the return of the great post office battle! Every letter I get is scrutinised, weighed, the stamp scribbled on... then the manager turns round and tries to convince me I'm not a special case! Every package of late has been opened and sealed again with no initials or date stamp... unpaid packages have been going missing nearly every week... and the boss of Blaydon P.O. (which deals with all my mail) still insists his workers are angels. I complained months ago yet it's still going on so if anyone sends a sine or tape get a Certificate of Posting and if you get no reply you know it's been nicked so don't hesitate in claiming full compensation (get a form from your local P.O.) - don't be put off by the size of the form - the only way this is gonna get sorted out is when some head manager realises it's costing em a lot of money in compensation claims.

the thanks list (that's cliched too... aaargh!!!)

THANK TO - - - - -

(+ BIG HUGS + KISSES TO!) CAROL; VINCE (204CSAINTS/R.E.RECS); BAZZI; KONIGUREL UK DISTRIBUTOR; UGLY BOB; ALAN AXE OF FREEDOM; ANTHONY (LEEDS) + COCKNEY; BECKY; TRISH; JUE, NIG, CHRIS, SEEMA; DAZ AND CAMILLA; EGG YOUNSTERWOOD; IAN STUART LOOKALIKE UGLY; HUDDERSFIELD BASTARD; HEAD; KATH; SI AND HIS HUGE INFLATABLE (FAIR ENOUGH) FROM BASTINGSTOCK; NOBY + JOHN; KAREN (SHEFFIELD); SCABBY; SCOTT; ANDREA; RITCHIE; AUGIE; TOOT (FOR THE GIGS THAT DO RUN TO PLAN); JOHN (STOCK); ALL THE BANDS IN HERE; PIGLET (BRADFORD); ANDY (LEEDS); GREASE TOYS ON; TALA; SET; ALL WHO FIGHT THE POLL TAX AND COUNTER INFORMATION + CLEVELAND RESISTANCE; ANTH; STU (SKINNY DOGGY); STEVE STUART; SOMY; GEGE; FRASER THE TOY BOY; DICKY Q AND HIS MALIBU (rhymes - good eh?); ROB FILTH (IT'S THE PLANTS YOU'RE SUPPOSED TO WATER, NOT YOUR GUITAR AMP); ARP DISTRO; ROBIN ZERO; MANDY; NATALIE; MARIE; JULIE; TERRY; JEFF + CAT; GARY (ALDI); NEIL THE CHIEF POLICE COMMISSIONER INVESTIGATING DRUNKEN DRIVING; FEZ; WALLA; COZZY; ELRIC; PHIL; REG "STEAMING FINGER" ELK BASTARD; PHIL'S MUM; JOHANN (DISTURBED); PAUL PROBLEM CHILD; JAKE UK RESIST; STEVE THROB (ALWAYS wondered how he got his name); FATTY COLUMS (Clubby Brown reincarnated); THE SENSE DECAT MOB; COOKY; TOMMY HOPE; ALISON; SEAN + EMMMA; GERARD (MRB); JAMMY; ROUTE 66 (CO FOREGROUND); MELANIE; RAGS; NICK (BRADFORD); ANDY C; FREDDY THE BASTARD; CHARLIE WORTH; SIM; MARAJI SULLIVAN; TERO LENTO; DEEK; JONNY + PAUL (TFY); PAUL (GREECE); MARK (POLKASINN); TONY (SUSPECTIVE); CRAIG (BEERMAN); WIZ (MC4); ADDEE; SARAH (LIVERPOOL); JOHN ADAMS; MORAG; LEGGY + CO; ANDY (SACRISTON); + HIS MATE FROM LANGLEY PARK (FORGET HIS NAME); DICK GERBAL; CALA (NOT) AND THE COUNTESS ZILLIONS I'VE FORGOTTEN.

THIS ZINE WAS PRINTED BY - - - - -

BOBBY

31 Ellenshaw Close, Darwen, Lancs, BB3 3EY

For cheap and cheerful duplicating I can sometimes be a miserable sod!! zines, leaflets, posters (A4 max.) etc. possibly of litho printing soon send SAE for price list.

W.I.K.SUBS MOTIVATOR (RELEASED EMOTIONS)

"The best 2 Subs songs of the 80's" said the Flyers and they're not far wrong! 'Motivator' and 'Combat Zone' are extremely powerful and have good tunes and rock solid musicianship. Side 2's first song 'Fascist Regime' has good anti-apartheid lyrics set to music which is reminiscent of 'Holidays in the Sun' and then a good version of 'Auld lang Syne' and a short space filler. Expensive for a 12" but recommended 74/10

← THIS IS THE ADDRESS SO MAKE SURE YOU USE IT. WRITE A BIG LETTER GIVING YOUR OPINIONS ON ANYTHING. TO INTERESTING (IS LONG) LETTERS I ALWAYS REPLY IMMEDIATELY SO WHETHER THIS HAS MADE YOU ANGRY OR NOT, I'LL WRITE WITH YOUR SIDE OF THINGS OK.

FOR A LIST OF CHEAP RECORDS, VIDEOS etc SEND A SAE TO ARP 50 WARMEDONE RD, BRIGHTON, E.SUSSEX

Instigators/Mess City 4 Broken
Boil 14/12/88

Firstly, I dunno what a supposedly "alternative" pub is doing with a "no skinheads" sign on the door (we're not all criminals believe it or not) but I got in and clambered up into the shoebox they call a "venue". MC4 blasted their way through the peel session, both singles and a newie or two, then left us with the brilliant "Things I Never Said". Total entertainment from start to finish, a great band.

After a really disappointing LP, the Instigators were definitely better sampled live, but on this occasion, Tex was a bit like a caged animal (the place can only hold about 60 at a squeeze!)

They had the odd interesting bits but not enough I'm afraid. MC4 play there again on 16th Feb with Crane who are wild so be there!

Rubella Ballet/Hellbastard/
Energetic Crusher/Leatherface/
Mortal Terror/Riverside 18-12-88.

I'd been looking forward to this for ages, not cos of the line-up, but because of all the people I hoped to meet. The doors opened at about 5.10 and we eventually got inside by about 5.30

Mortal Terror were on first and were awful but at least dare to sing about subjects "taboo" in metal circles such as vegetarianism and animal rights.

Leatherface, who I expected to be another shit growl growl band, turned out to be quite the opposite - they played excellent early Blitz type stuff and had Dicky (HIV) on guitar. The only fault was they were boring to watch, but even so, I knew at the time these were band of the night (I was right of course)

Energetic Crusher are the perfect example of a "jumping on the bandwagon" thrash metal band. They offer no originality and were absolutely terrible - a total waste of space. But what annoys me is a few people agreed with me yet the same people like bands who sound exactly the same!

Next may have been Concrete Sox, or they mightn't have played - I didn't notice anyway (see above paragraph). Hellbastard, despite having a spark of originality here and there, still have the habit of grinding on for too long (though with this type of music a minute is too long!). I suppose at least they can play but they still bored me stiff.

Once the lights went off, it couldn't be anyone else but Rubella Ballet - but what's this? A new song? Fuck me, what next?! They still were boring to these ears, and after a few songs it was time for the bus. GBH were still to come on but they don't count cos I didn't see em, so £5 for lots of local bands and Rubella Ballet - was it worth it? Was it fuck!

THIS ZINE IS DEDICATED TO THE ARTIST OF THE EARLY ISSUES OF HQ, MARK T FROM LETTERING, WHO SADLY DIED IT ALL LAST YEAR A.I.P.

Fowlers Yard, July 9th 88-what I witnessed was far more than just a gig... Despite it being held in a dingy sparsely attended place with a crap PA, Satan's Bottom produced some of the best entertainment I've seen in years. Take the outrage of Sic Boy Red and mix it with the theatre and often message of Chumba-wamba and you get a band who make their veins on the Alton Hill known by delivering a "foetus"(doll) and then smashing it to pieces with the "surgeon's" axe. Or how about the Clause 28 one where the guitarist drops his trousers and is "entered" by the rest of the band? Or the anti-American clone one where members ride on skateboards while one waves flags? All done in a brilliant sarcastic style with hilarious lyrics. So with the help of Wild Phil asking the questions and Ol and Smeg answering it was interview time-

What have been the best and worst things said so far about you?

Smeg-Very little has been said about us that isn't a general comment or suggestion that we totally change everything we do. The funniest thing that's been said was by this 3rd year maths student who, at Fowlers Yard in January shouted "Get off you're boring, we want more of the same".

Ol-It's easy to say the best thing said about us, that was by a girl after the last gig who said "You lot were fucking shit". The worst thing is harder because no one has ever said anything bad about us.

If you'd thought you'd gone too far over the top in performance/lyrics/press releases/interviews would you publicly take back some of what you'd said or deliberately go further out?

Smeg-I wouldn't take something back unless I changed my mind. The only way to know if we'd gone too far would be the reaction of other people (so we'd need to know who was sincere and who was putting on a show) and we certainly wouldn't let this have much influence. Obviously if something was so offensive it clouded out people's view of everything else we did, we'd stop doing it because I'm cynical about people's ability to change their minds for anything other than selfish reasons... Sometimes I suppose we may respond by going further over the top like when the Director of education stopped a play at school so we arranged a gig there! This is not always constructive and we shouldn't let other people's bigotted prejudice influence our decisions. This is a subtle form of censorship.

Ol-I don't think that we could ever go too far in our own minds because our songs are so rude, we are now oblivious to normal people's opinions of what is over the top. eg I think that "Jummy pissy cheesy dribbling vaginal sex flaps" is funny, my mother doesn't.

What inspired "Kinski's Fish" (the song)?

Ol-This song came about after I gave Kassia Kinski the most serious pranging she'd ever had. Obviously I don't like to brag about my sexual conquests but once I took this girl's virginity and she thought that all men were hung like me, her boyfriend (after me) had to buy a herd of Arab stallions so she could once again enjoy the joys of female orgasm.

How would you compare yourselves to Chumba-wamba in visual performance and what do you think of them? were they an influence?

Smeg-the only connection is we use props-the Chumbas use them for all sorts of topics, ours are connected with our obsession with censorship and just to put on a good show to keep interest up. What's interesting is that all these people say how great the Chumbas theatre work is, but when we suggested a theatre group, only 2 people contacted us. We're extending our topics from being revolting to being critical. If we ever play again which we wouldn't till spring/summer 89, I suppose we'd do similar things to the Chumbas, but at the moment I think it's insulting to say we're like them. I think Chumbas have been original and creative, using different styles and instruments. It's a pity their 2 hits have become bibles for bands who aren't really sure what to do. After their first LP there were about 10 zillion songs written about the evil Multinationals, killing businessmen and everything then being wonderful which just wasn't thought out enough. My favourite live band are Culture Shock because of the way they bounce along to the music and actually seem to enjoy it. You see loads

more people, smiling and talking at Culture Shock gigs than other gigs. Chumbas weren't an influence because until this year no one apart from me in the band had heard of them.

Ol-I'm flattered that we're compared to the Chumbas cos they're original talented and interesting. However I believe they're somewhat naive and underestimate the power and expanse of the multinationals. People should try to think of the world divided up into companies not countries then they might have some perspective. They cannot be brought down, they are simply too big and too diverse.

What are the faces the band/"company" have (Satan's Bottom/Kinski's Fish/to Surrender etc) and can you explain them to the hapless general public?

Smeg-Satan's Bottom was the original name. We played our first gig the day we formed and that was to do a HM gig where they all had Slayer t-shirts on, so Ol stood on the carpet in this pub and said "Hello, we're Satan's Bottom" which got a good laugh so we stuck with it. To Surrender are the arch punk rock band of the 80's with songs about killing the police, rioting and breaking butcher's windows, smashing the state through gross violence. A bit like Conflict I suppose. Kinski's Fish was another piss take on arty black clothes bands who pose at being intellectuals by singing about beaches and trees "I am a waterfall, my roots are a bumblebee" etc "we're an indie pop band la la la".

Ol-I'm glad you brought up reincarnation because I've been wondering why people who are reincarnated have always been people like Henry VIII or Cleopatra, never Arnold Scrimge Dung Water and Jeff.

Despite singing "Lager you are my god" do any of you drink or go out at weekends?

Smeg-we drink to varying degrees. It's difficult to go out on a weekend in Durham without getting your head kicked in. After the exams it was a good way to let off steam.

Ol-"Lager you are my god" was never meant to be a skit on so-called lager lads, it was written because myself, the Greek and Andrew Robson used to go into Durham and drink as much lager as we could.

What other bands in the Durham area are worth a mention?

There's only one band that springs to mind, that's Dekko Demented, who will be good once they get everything together because Steve is so honest. He played a solo gig in front of a room full of middle aged middle class hippies which was a pretty incredible performance. I think Daryl is probably forming his 47th band so maybe there'll be some catchy songs about skate harassment, skating tough, riding skateboards very fast or being at one with one's hair, baseball cap, bandana and skateboard.

Ol-It's interesting that you asked about the size of my genitals because I didn't want to bring it up (oo er) but since you've asked I will say that when I die I plan to leave my penis to the Natural History Museum where it will replace the Brontosaurus in the doorway. And Billy Smart wants to use my scrotum sac as a replacement for his recently damaged big top.

How would you define and what would you say in modern arts/music/performance was "stretching poetic licence" if anything?

Smeg-I think that there's an awful lot of areas for communication underused, it's usually done vocally or physically (like "fuck off" THUMP!!). Art and music can sometimes be a good way of expressing what you feel and think. People are frightened to say what they feel, partly because they're scared of isolation. In the punk scene, where a collection of people who didn't fit into other cliques come together, few people risk rejection. If people are saying/expressing what they think then there is no question of poetic licence. It's a demonstration of complete lack of creativity that you should have to exaggerate and lie to make life seem interesting. If people are regurgitating slogans and using poetic licence to say "This punk movement's really great, kill the pigs who we all hate" then I don't want to know. The music industry is about making a profit so if there's demand for a product it is invariably supplied. Therefore you can't define stretching it. I think pop music pushes artistic licence as they're allowed to tell us that by being completely

superficial like the people on the pop video tucking into a Coca Cola, life can be one big vulgar television.

Ol-I urge everybody to go out with Tyneside Hunt Saboteurs. I know it can't stop hunting completely but a day spent trying to save a life is in my opinion far more worthwhile than one spent watching telly. Also if you consider yourself a punk there is much discussion of the current trends in punk music, punk fashion, punk hair and alternative lifestyles in general. The season is about to restart (at time of interview) and as the electro hippies so subtly said "get out in the fields, those bastards must be stopped".

What most infuriates you about the punk scene and do you feel better/more fulfilled in having "left" it?

Smeg-The thing that pisses me off most is fashion conscious rebellion, you know "fucking hell, I hope I'm dancing like everybody else, I hope my hair is like everybody else, I hope my jacket has the right Oi Polloi slogans on it like everybody else etc etc". I also hate the way that punks insist on dancing aggressively, I hate the way the music promotes violence, I hate the fact that it's so easy to be an accepted punk rock band playing the right music and saying the right things. It makes me sad that people tell me I shouldn't put the Bile Ducts on in Durham but that Mary Whitehouse is a twat for wanting TV censored. I hate the way that it's so easy to be apathetic yet to pretend that the punk clique is so much better than every other clique. I don't like the naive belief that if we stick together and fight back we can "rule" after "kicking out" the government, I hate it when punks tell me voting is admitting you can't live your own life without the state and then go and sign on. I hate it when people get drunk at gigs and headbutt me. I hate it when punks sneer at me for going to university next year but criticise others for stereotyping. I hate the way punks are so bloody self righteous, they don't tackle the problems or accept that they are at fault, indeed, anything less than 100% sound. I was quite getting used to the clique but I don't need it and there's lots of other things that have priority over it, it being too often sitting in a hall where no one talks to you "hey he's wierd, he doesn't look wierd enough". Ol-I was quite infuriated that when we played Fowlers Yard in January no one paid any attention to us because we didn't have a drum kit and you couldn't mosh to us, however it doesn't do any good to moan so I again urge you to do something positive with your life-contact Ben Tyneside 273 9206 and he'll tell you where to meet to go out sabbing.

Who writes the songs/music and how do you direct the theatrical stuff in rehearsals?

Smeg-We all write the songs, me and Kev do the tunes. George has finished his solo tape of love songs to his girlfriend. Me and Ol make the props, we all think them up. It's never practiced beforehand because we tend to smash everything on stage. Things like Mick fire breathing don't take any rehearsal. Most stuff is ad lib cos Andy likes things to be spontaneous.

Can you turn on some filth for me now please?

Smeg-I'm sure Ol will have some raw sewage for you. Ol-I found this quite rude- I slap my aroused cock between your tits until it spits that spunk in your face. Then I ram my fist up your fish until the day old menstruation river runs down my arms. Also I thought of a good slogan which could be used on an Oi Polloi song- "Say fuck and fuck censorship".

If neo puritanism hadn't come about and people weren't reverent or fuck knows what this word is (rev), would you still use your shocking and crude imagery and text when playing?

Smeg-Did it ever go away? If it didn't exist, how could we be shocking or crude? I'm a bit concerned that we should ever become the tool of censorship but we have to decide whether to risk it because we are basically a small town band, or think "we better not do that in case it's used against us". There is a resurgence in morals, people more concerned with appearance than reality, the government will use it a lot in the next few years, claiming the "moral ground", because things like

the Poll Tax are so immoral. If you say something long enough and you're important enough to be on TV, people will believe it.

A while ago the bible group wrote to the school and got another play banned because they thought it was blasphemous. We tried to get their names and addresses so we could "carol sing" outside their houses but alas, it was to no avail. In such a situation we would be ultra crude-it's nearly impossible to convert them-once you contradict them and their beliefs into large knots, they just say that God deliberately put the contradictions there to test faith. Being ultra crude would be hideously unconstructive but it would make us feel better, and we're much more important than any bunch of bible bashers.

Ol-One of my ambitions in life is to be able to fart the National Anthem on the last night of the Irons.

How about a mention of the Bile Ducts?

Smeg-Musically I think the Bile Ducts are extremely good and it's to their credit that they didn't take the easy route into the scene, where, had they been "sound" they'd be a top band now doing lots of gigs. I don't think it was intentional but they opened up this censorship argument which is a dilemma everyone faces-Do you have rigid principles eg I Oppose Censorship, or do you behave like a tin pot dictator and censor what you disagree with? The conclusion most people who don't allow others decide for them come to is somewhere between the two, being rigid on some issues because you feel so strongly about them but letting your feelings at the point of issue decide your reactions in other situations-like I oppose censorship because I think it's such a dangerous precedent to have, that I wouldn't like to see the censoring of pornography. I simply am not interested in porn and that's that. My only qualm with the BDs is the song "Diseased Denise" which I was barraged with for about 20 minutes by Mandy in the Hunt Sab van because it appears the song was not very nice at all.

Ol-Actually I think the Bile Ducts wrote "Diseased Denise" because Wild Phil tried to shag her while she was drunk at a party and she told everybody his cock was the size of a baby carrot and he came all over his hand before he'd even got it in.

Were you actually expelled after that gig at school and if so what were the consequences? What spurs/well spurred you to keep going despite the flak and/or wrath from outside you've had to bear?

Smeg-We weren't expelled in the end, but almost. Certain parents of sixth formers kept phoning the school asking for us to be expelled because we were unsuitable for their children, as did other pupils in the God Squad, and various bigots amongst the staff. The set was cut short by the teachers who pulled the fuse at the end of "Fishy Old Man". Afterwards, hardly any teachers talked to us for months which didn't bother us in the slightest. Andy was the only one to get bollocked because the teachers decided me and Ol were too unreasonable and "didn't care anyway", George was too nice and Kev played a minor role in the evenings entertainment (far from the truth). It was used to control and censor all future plays we did. In this situation I think it was well worth shocking their morals and face the consequences rather than submit, because they'd already stopped things that weren't sick or crude at all. It remains the greatest evening of my school career.

We've kept going because of the fun we've had doing it, the amusing arguments and the people we've met. We were all pissed off after everything went wrong in Fowlers Yard in January but we knew that would happen anyway. I'm not sure what the end result will be, if we open up a few minds and enjoy doing it then that's OK I suppose. It's tempting to become sound (telling what we THINK, not what we ought to think) but had it ever happened, I reckon we'd still play "Son of a Dog" last so we weren't as easy to digest and label as many bands are, and so we required a bit of thought-you needn't bother reading most interviews, they tend to be the same answers. Punks tends to think together as a big crap black.

Ol-One of my other ambitions is to sing in front of 72,000 people at Wembley so I suppose the band will continue until our fans grow from

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It's present number of 144 Stedje into 72,000.

What makes someone an "old fart"? And who are they?

Smeg-There's this couple in my year who've been going out together about 7 months. This boy has joined the civil service and their plans are thus announce engagement and consummate relationship on Valentines Day 1989 and get married in a big white dress, have 2 children called Sami and Martin, get a 3 bedroomed semi...it's so sad. They like lots of others are trying to do the typical adult things, so bloody normal. It shows the respect they have for elders that they wish to be like them. The image of adulthood has completely robbed them of all originality and personality. In two years time they'll be so bored of the drudgery, but I don't suppose it's their fault. Childhood is a training ground to believe that adults have fun filling in rebate forms etc. Old farts are people who try to be old farts. Most adults who recognise themselves as old farts are old farts.

Ol-I think an old fart is a pump done a long time ago, any other use of the term in comparison to people is very patronising, we can't all be rock stars like me and people should be able to take pleasure from their own lives without arrogant gits looking down on their existence because it is "boring"

If you had an AP with no middle and found out your brother had used it as a clitoral stimulator would you still play it?

Smeg-it would depend which record it was. The person who thought of this question is probably so insecure as to the size of their genitals, they could fit it into the usual centre hole of all records, one centimeter across.

Ol-Of course I would still play it but first I would ensure I had sucked all the love juice from it so it didn't clog up my stereo.

Should anything be left taboo in your opinion and if so what?

Smeg-No. If you want to listen to something do, if you don't, don't, but do not deny other people the choice to listen. We have the right to decide for ourselves but should have the rights to all the information on which to base that decision. I think as well as being offended, a lot of people are embarrassed by us, like when Ol has an orgasm on stage. The average young person thinks about sex for 10 minutes every hour but it's taboo to say on stage what Ol feels at the point of climaxing. If he were to pretend that the whole world views sex as a special secret between two people and not (as most think of it) something to lie about in a pub, it wouldn't be taboo. I bet half the teachers who thought we were outrageous at our gig at school masturbate frantically over porn mags and tell incredible stories about "The time I had the Rn teacher". Nothing should be taboo, we ought to face reality.

Ol-I don't believe there are any topics which could be considered taboo that we haven't already done. If you can think of any offensive topics we haven't done send them to-(address withheld due to probable libel!-frev)

SATANS BOTTON

Any "fuck offs" to say?

Smeg-I'd like to say fuck off to 5 people, 3 girls and 2 boys with big hair who sat outside Rowlers Yard after the Newcastle punks picnic. Lots of young CND supporters were coming down but being scared off by this huge hair and studued leather jacket lot. I told them what was happening, accepted it wasn't their fault but they got really arrogant and started making stupid jokes like "I think my hair looks really great" no no no very fucking funny I must say. They could have so easily moved to a less conspicuous area of the yard but they wouldn't move. We put loads of time and effort into setting up that gig, as did loads of other people, and when admission is £1 you can't afford to lose one punter when you have all the costs to cover. This performance by the big hair was so ignorant and pathetic and I hope if they're reading this, they do something worthwhile when they're not being such a bunch of arseholes

Ol-I think saying fuck off is very childish but I'd still like to say it to Fiona Openshaw TCM contact Durham, her brother Lionel (the director of education, County Durham) who should remain nameless but since his name is Grimshaw I think I'll mention it. Also the Rope and Simon Bates, Gary Davies, Steve Wright.

What influenced you to start?

Smeg-This friend of ours was playing in a band called Christian Suicide. I'd read some Slayer lyrics and I thought they were so crap and SM was such a pile of utter shit, we could go along to their gig and insult them. We played with them (twice in fact) and they were a decent bunch of blokes, leading us to believe that SM fans are mostly misguided, not demented. From this start we just decided to play again and then got caught up in the censorship thing.

Ol-All that is what influenced the others to start but I was influenced by God who came to me in vision saying Ol "lead vocals" I gave you that massive wang for a purpose, go forth sire many illegitimate children and make rock and roll music. So I did, and Satans Botton was created.

Well then, that was that. Smeg did give me the address of "4-eyed singer" Andy but as he had no part in the above I suggest you send your criticisms to Smeg.. Michael, 84 Rothbury Rd, Newton Hall, Co. Durham.

"For those who are deaf, tough shit!" compilation (£3 from PO Box 3539, 3003 AM Rotterdam, The Netherlands) This features four thrash bands (Anarchrist/Vanity Four/ Ploocooing/Sexslaves) and it is an excellent quality package - great sound quality, professional cover and lyric booklet, and to thrashers I'd say it's a very advisable purchase. Although I've seen worse bands than this I still can't get into any of it - typical tuneless metal influenced thrash so if that's your cuppa then get it.

THE ASTRONAUTS - Restricted Haves cassette - £1 from

Robin, 5 Meadows Bank, Hitchin, Herts. This was recorded ages ago before even all the other Astronauts stuff and the A. side is instantly recognisable and quite good. The B side "SHU living out the darkness" is one of those 'drugie' type things that just irritate the listener unless he/she is "on" something. Good to see they moved away from crap like this in later releases.

Class War's Rock Against the Rich-Joe Strummer & the Latino Rockabilly war/One Style / Support...Newcastle Mayfair 10/8/88

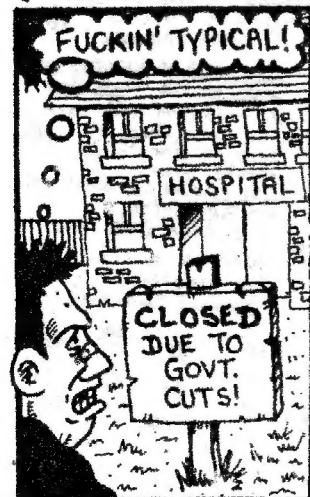
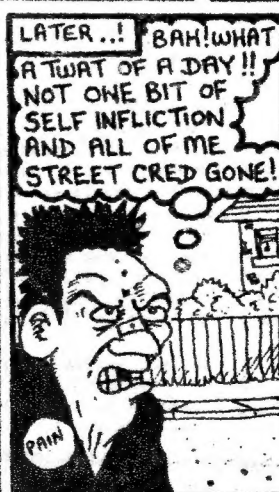
Rock Against the Rich? You've got to be rich to afford pints at £1.40 a time, so use your head and don't be just another mindless consumer. A quick mention to a French guy I met who told me about the scene in Paris. First up were the local support band who weren't too good, the first song was OK, and so was the anti Poll Tax number. Next were One Style, a reggae band from the poorest council estate in England. They were really good, a refreshing change from thrash and there were plenty up dancing. The presenter at the gig got a lot of hassle, especially over the John Hall and Newcastle bored issue. By the way Joe Strummer is getting paid £5 a night. And finally, on came the man himself with a new set of songs, some were good but others were slow and meaningless. He did play some old Clash songs like "Police and Thieves" "I Fought the Law" "Straight to Hell" and "London Calling". He missed out classics though like "White Riot" "Tommy Gun" "Career Opportunities" and "Death is a Star". No thanks at all to the mindless drunk who tried to hit me outside when I was waiting for my lift. This moron didn't have much on his head and even less in it! Special thanks to my dad for the lift

Andy from Sacriston.

SLAUGHTER OF THE INNOCENT - Songs of the Plague Year

15 tracks on TDK tape and lyric sheet + stickers for £1.20 + SAE from SUE LERAY, 24 BRADING RD, BRIGHTON, E. SUSSEX, BN2 3PD

It is a benefit for Hopefield Animal Sanctuary.



After not having much luck in Oi circles interview-wise I decided to try an interview with (possibly) Link's most famous record label, the Link. Love em or hate em you gotta admit that they're the most prolific indie label of today (or thereabouts), with loads of releases each month. They don't fill bands with bullshit like "it'll be out next month...well next month, well..." and their prices are OK (£5 for a LP at the time of typing). They've released some great stuff in their time (see the massive review section) and they've managed to stay clear of the trend (and I needn't say what kind of music that is!) and kept us all informed via the Link newsletter. Sure, they've dealt with dodgy bands but I still think the good they've done outweighs the bad. And besides—they've sent me loads of free records and being an easily bribed man I order you to check their stuff out! Read on....

Firstly I'd like to ask ya about the Link magazine—when will this be out and can you see it becoming as popular as "Punk Lives" (ie will you be getting it into newsagents etc)? What have you got to say to the people who will no doubt moan at the price?

The magazine is going to be called "Beat of the Street", and will be out in early October. It will be a quarterly magazine and so the next issue will be out in January all being well. We would obviously hope that it did get to be as popular as "Punk Lives", as that managed to get a circulation figure of over 35,000. The mag will contain tons of record reviews as well as features, and specialist columns on Oi, punk, Psycho/rockabilly, mod, ska and even the USA Oi/hardcore scene. The retail price is £1.50 and will contain a free 7" single, that's hard vinyl, not a nasty cheap flexi disc. So if anyone wants to moan, tell them to buy Melody Maker, NME or Sounds.

What led you to start Link records and how did you manage to get the rights to the Syndicate label, and incidentally why did Syndicate fold in the first place?

Link records was started simply because no one was representing the street area on vinyl properly. When we first started a lot of other labels said we wouldn't make 3 releases obviously they're a bit sick now. We proved that there is an audience out there who want what we are supplying. It's as simple as that. Getting the Syndicate label was quite a lot of hard work, paperwork and patience. After a lot of negotiating we convinced the people that bought the catalogue from the liquidators to let us put out the label, as they simply didn't understand it and obviously we'd have to pay them for that privilege. As for Syndicate folding it was quite simple, two of their major distributors (Pinnacle and IDS) both went bust within 10 days of the indie crash of 84 owing the label nearly £40,000.

Already 2 Oi bands I've wrote to (Condemned 84 and the Glory) haven't replied and I reckon this is probably due to me asking em political questions. Do you think a lot of Oi bands are scared to commit themselves one way or the other politically?

I can't answer for other people not replying, but most Oi bands aren't "scared" of committing themselves politically, they're just careful. It seems a lot of people are ready to crucify Oi bands for being apolitical or even leaning towards the right. Everybody seems to want freedom of speech, as long as you agree with them, do you understand?

Are there any bands, right or left, that you'd refuse to have on your label? Have you had any hassle from your distributor or shops after releasing an obviously right wing band like Combat 84 on record?

We have deliberately avoided signing any band that in our opinion is too political. To us, Combat 84 are the limit one side, just as the Ruts are on the other. There are a number of left field distributors that refuse to stock our records, just as some similar thinking shops do, but that's their choice, we actually believe everyone is entitled to their own opinion, I only wished they did.

The reason we left PRT was that they objected to the "Blood on the Terraces" album by the Angelic Upstarts on the grounds of "bad taste", but after meeting their sales staff in their cheap Burton suits we understood they knew all about bad taste.

LINK RECORDS

What has been Link's biggest seller and on average how many copies do your LPs sell?

Our biggest seller has been "Live and Loud" by Sham 69, and our worst "Crazy" by Accident, to work out an average would take ages and be unrepresentative. Most of the records don't sell thousands on day of release but just keep selling and selling.

On the sleeve notes of "The Main event" it says that the whole thing was a success yet I've heard it was a near riot so could you tell me exactly what happened?

The Main event was definitely a success by anybody's standards. I bet quite a few cdlts and bands would like to get 1500 people (plus 300 locked outside) to the Astoria without any "real" promotion plus the added police insistence of mail order ticket allocation. As for a riot I can only assume the person who said that has lived a sheltered life or never been to a football match. To put the record straight a number of things didn't help the situation: a) the insistence of all and sundry including police etc that the Business could not headline the gig, even though 9% of the audience wanted them to including the 300-400 who left before the Upstarts came on.

b) The complete disorganisation of the Upstarts stage crew, and the over-reaction of some of the Astoria security.

c) The wanker of a roadie with the Upstarts who decided to wind up an already hostile section of the crowd.

d) The refusal of the Astoria to let Link use their own security, who were the only people at the gig who knew what was going on. All these factors didn't help, but there wasn't a riot in any shape form or manner.

The Upstarts were attacked, and decided to leave the stage, and refused to return. There was a few punches thrown and a lot of shouting, and when the police entered the venue, everybody left peacefully, which doesn't sound like a "near riot" to me. I think you'll find two weeks later the Astoria had a real riot on their hands when hundreds of Hip hop fans went on the rampage, resulting in many people getting seriously injured.

As you seem to know "the stars" are there any of the old bands (81/'82) making a comeback or any of their members in new ones?

The biggest news for the Oi world is the reformation of the Last Resort who should be playing their comeback gig before Christmas. Nidge of Blitz is trying to get Blitz back on the road, with a new line up, and there are rumours that Helen of the Violators may be doing some new recordings so it all looks very interesting. As for band members being in new ones surely you've noticed that the bass player of Transvision Vamp is Dave from the Partisans ("Blind Ambition" era) and Big John from the Exploited is in the new and uninteresting Goodbye Mr McKensie.

Probably your biggest "scoop" was the release of SLF's "Live and Loud" double LP-how did this come about?

We simply got the SLF album by ringing them up and arranging a meeting. We couldn't believe that no one else hadn't made them an offer, but I suppose SLF weren't trendy enough for a lot of other indie labels.

The SLF album has been described by some as our biggest scoop but I personally was more pleased to get Sham 69, and I think that our biggest scoop to date has been picking up the rights to the ska label Bluebeat and it's greatest star Prince Buster.

What in your opinion is your best release?

The Cock Sparrer "Live and Loud" LP (I'd agree there-Frev) although others most played on the Link turntable are "A Few 4-skins More", "Death or Glory" by the Last Resort/Combat 84

followed by all the Oi albums and all the Oi Chartbusters series, and not forgetting the tremendously brilliant and wonderful new Business album (How's that for an unbiased opinion!!!) (Well Mark Brennan still won't give ya any money!-Frev)

Finally do you think that Link will be around for a good few years to come and what does the future hold?

We see Link as much more than a five minute wonder, and see it building into a street label version of Charly, Big Beat/Ace, and Demon etc. who all do a lot of great releases in their own musical areas. Link records will continue to release Street Funk, Oi and even more Psycho/Rockabilly releases via our new series "Chuck Flintstone presents...". There will be lots more "Live and Loud" releases, as well as a number of re-issues of classic punk albums that have long been deleted.

Skank will obviously continue to cater for the best of old and new ska and hopefully expand this much under-rated musical area. Link as a company now has a representative in France, and within 3 years hopes to have the same all around Europe by which time Link USA should have established itself.

We hope that "Beat of the Street" takes off and is able to give the street a genuine helpful voice which can only help everybody. Future plans include a Link video label, and Link video show, which will be just like a TV show, but available on video for a decent price including live sets, reviews and interviews. Maybe one day we'll even convince someone to air it on TV, then they'd see something.

well there ya have it. As you can see, Link aren't just the average punk label content to get the records to the same old audience and stop at that. They also have the determination to get their records into shops that don't usually stock new punk stuff (Pet Sounds in S/Cle to name but one) and they seem to have the ambition that most labels lack so as long as they stay clear of forty crap magazines as Oi (no need to mention any names) they're worth supporting all the way. Thanks to Ronnie Rowman for the answers.

Being serious for a change, I can safely bet that at least 90% of this mag's readers will absolutely detest the Tories, yet how many of you buy any of the following newspapers-The Sun, News of the World, Daily/Sunday Express, The Star, The Mail, The Times etc? Well these are the scum who gave a bigger helping hand than anything else in getting the Tories into power, so what the fuck are you doing buying their shit? These are the people that more or less told people if they weren't voting Conservative not to bother at all because "no other party stood a chance"

These are the same people who regularly speak out in favour of the Poll Tax, ID Cards, banning drinking in public places, dose cuts, the Employment Training Scheme (and other slave labour inventions) and all the other things that keep the poor in misery and the stinking rich bastards in bliss.

The cheaper members of the Tory media stronghold (esp News of the World and the Sun), when not saying how brilliant Maggie is, rely on total lies to sell the papers. Ok, it might be interesting to read about the nymphomaniac and the TV personality at first or whatever shocking story appears but it's just like wrestling on TV—once you know it's false (which it usually is) the novelty wears off. Sadly the majority of Sun etc readers haven't the sense to realise this. Nearly every week in the News of the World (so I don't buy the shit!) there's an apology to someone who they'd made up a story about in last week's paper.

Not only do they invent stories which can break up marriages etc, but quite a lot of the content of these mags does a lot to stimulate racial or anti gay hatred. Whether it be "Black Muggers Innocent Bystander" (usually made up I expect) or the usual scaremongering "You're Gonna Die of AIDS Cos of Those Poofs", the message is the same—get Joe Public to hate anyone who's different, and the more working class people they can get fighting each other the better. If you're a "gay basher" or hate someone just for the colour of their skin then obviously you're falling right into their trap and you might as well continue to read the aforementioned newspapers as you're just the type of working class youth they like to see—someone who doesn't question what they're doing and instead turns their hatred to people who are as badly off as you are.

Those of you who've read this far and want to do something about it, well there's not really a great deal that even the maximum of 500 readers of this mag could do to hit Mr Murdoch and Co's profits, but even if one reader stops buying the crap that these Maggie loving leeches produce, then this article will have been worthwhile. Don't stop at a personal boycott—tell your friends and family exactly what is behind their "fun loving" Sun and remind them not to complain when the Poll Tax form comes through—after all a purchase of the Sun, Star, NOW etc is a vote for the Poll Tax and all the other shit that goes with it. If you need to read papers then buy the local one or the Mirror (which isn't perfect but it's still streets ahead politically), and give the Tory scum the boot.

I'd been wanting to interview Toxic Aphex for ages but couldn't think enough decent questions up. Meanwhile, down south, 2 friends Trisha and Sue, were planning a zine but when it fell through and a T.E. interview was going spare, I jumped at the chance, so many thanks to Sue for sending it and Inspector Blake for answering the questions.

Was it easy to put out a record on your own label. How do you manage to sell the 'punk as fuck' e.p so cheaply?

Easier than we first thought. We started selling them at £1.20 a go, but when we'd made enough to cover the pressing and a good bit more, we decided that we didn't need to sell them at that price (seeing as we were selling them ourselves and didn't have to pay anything to anyone), also we overestimated how quickly we could sell 3000 copies, so we sell them cheap enough to get rid of them, but at a price which gets us the odd meal or drink when needed.

Who's idea was it to release the split LP with Oi Polloi, have you had a good response from it?

It was Oi Polloi's idea cos they were supposed to be doing a split LP on Oi Records and they thought we would be the right band to put on with them. Oi Records didn't like the idea so we decided to raise the cash between us and produce it ourselves on Green Vomit records. I'm glad we did! The response has been amazing, we only have a few copies left (hurry hurry!)

Your sound is very '77, don't you think this will restrict the audience you'll get -- ie just punk rockers?

We have a wide range of songs from the thrashy ones to almost ballad like songs--even some Scottish folk chucked in. We can cater for different audiences when we have to, but the 77 sound is something we hold dear.

You were supposed to play two gigs down here in March but could only make it down for one cos the van broke down, did you lose much money and did you enjoy the gig in Nutley?

Fucking van! We really enjoyed playing in Nutley (and seeing Culture Shock again). We lost money though having to hire a van after travelling with our own to Manchester and having to be towed back to Aberdeen. The petrol came to about £40 and we'd paid to have the van serviced before we left. However, we sold a lot of records at the gig which made all the difference--Mikey, Frank and Chiz were smashed out of their skulls during the gig, I think we'd have played better if they'd cooled it a bit, but it was fun!

You seem to look as if you're having a good time at gigs, does it make you feel good seeing the audience jumping about too?

The band have been going for nearly ten years now, and fun has been an important ingredient--if we didn't have fun playing gigs we wouldn't do it--I mean it's not exactly a lucrative career we try to think of each gig as a potential party and it's up to the audience as well as us to create that party atmosphere. When it happens, it's great fun.

What are the best/worst gigs you've played? Have you done many benefits and who would you most like to gig with?

Fraserburgh '82 (or '83)--we were all fucked out of our faces on hash, glue and assorted alcoholic beverages and we were absolutely shit! The equipment was packing in, and the hall was echoey--and some bastard had the cheek to bootleg it on video and charge folk heaps of cash for copies. Letham Pictish Free State festival was a close second, where we played to about a dozen folk--that gig was fun though!

Best gig--hard to say really--we've had excellent gigs in Huddersfield, Stockwell, Fayport, Scallowan (Shetlands), Newport, Birmingham, heaps of other places. A good gig happens when there's no technical problems, and the crowd are enthusiastic--it's very much up to the crowd to make a gig a good one.

Is there much violence at gigs in Scotland, it seems to be on the increase down here?

Generally, no, but there have been some bad examples of violence which have been well documented in fanzines ie Kelvingrove festival and Dundee--but that was over a year ago and i've not heard of much violence since then--of course there's the violent dancing which we could do without sometimes but bands are now starting to speak out against it.

Was 'Police Brutality' written from experience... have any of T.E ever been victims of police violence?

Yes!

I know you've probably been asked this a thousand times but what does 'Akas....' actually mean and could you tell us the story behind the song?

Akamynithinawizbleezin was dedicated to ex-members Jimmy Jim and Mick Abductor and associated drunken behaviour. The song is based on a trip to Mairn with our theatre group "wise up theatre Co". Basically we made a pile of cash out of the show and disposed of it in the usual manner--we then went on a drunken rampage (in a van!) and smashed up the cricket pavillion (amongst other things) to have a bonfire party--we were absolutely bleezin (Blake, Mikey and Mick) and got nicked twice within 12 hours. The song is not a boast and neither is it a denial of what happened--it was fun at the time!

You come over as a very fun-loving band, do you think that punk has got too serious over the years? Do you ever get slagged for not being serious enough?

As I said earlier, punk to us is about having fun and challenging accepted "nor mal" concepts. We were having fun and dressing silly before we knew the meaning of Anarchy--I sometime feel that it was more anarchistic not to know the meaning of the word since it turns out to be another political theory--I think everybody wants to have fun--it's one thing that the government haven't found a way of privatising or taxing, so why not? It's a cruel world so we write songs about it and get our message across. Personally I (Blake) would rather listen to political message with a musical, energetic and entertaining side to it rather than have it drummed in by a heavy IOC MFF thrash and shout band wearing sandwich boards saying "the end o' the world is nigh". We don't often get slagged off because we try and offer more than just a thrash or a party political broadcast. There's the lyrics, there's the music, there's humour (on a good night) and there's a few songs you even can dance to! We aim to keep it that way.



Do you think there's any way that zines can be made more original? Do you do many zine interviews, i've only ever seen you in two?

There are a couple of zines (I forget their names) which mix band reviews and interviews with artwork, cartoons, jokes and puzzles (have you seen the inner sleeve of our album? Most of it was taken from a comic/zine I used to do). Unfortunately, a lot of zines do one interview after another with the same questions answered by bands of the same type and come out with a zine which is same same same, from front to back. However there seems to be a trend towards the artwork/cartoons/poetry/fun side of things - carry on the good work.

I've heard that your second e.p will be called 'Does someone have to die (to show what heroin can do)'. Are you opposed to all drugs and do you think if they were legalised it would reduce the number of addicts?

You've heard it? Wow! You heard it before I did. We're not against all drugs really, although Dod lives an ultra healthy lifestyle and shuns even alcohol and fags except on the special occasion. The rest of the band dabble now and again with a bit of hash and drink (I make my own wine and know how to drink it!) Personally (once again) I like hash but I don't touch it except when I want to relax and listen to music or watch TV or sit in a field all day. When I've got things to do I don't even think about it. One thing that we're all agreed on though is that heroin is dangerous shit and so are the pushers who make large amounts of cash from other people's misery - stamp it out.

Has Aberdeen been invaded by yuppies yet? What do you think of Joe Strummers 'Rock against the rich' tour?

They're starting to creep in, a lot of them are students from down south just being trainee yuppie lookalikes though.

The band have conflicting views on the subject and in their absence, I'd prefer to avoid the issue except for to say that I'm glad I got in for free!

Do you agree with Oi polloi's views on uniting punks and skins, what if nazi skins started coming to your gigs would you turn a blind eye or kick 'em out? I don't understand how two groups of people with such conflicting views could ever unite.

I believe in uniting everybody - unfortunately I don't wish to be united with violent nutcases and fascists. I wouldn't refuse entry to anyone at a gig due to length (or lack of it) or their hair, but people who come to gigs in order to fuck it up should not be given the chance. I make an effort to speak to skinheads at gigs in order to give them the other side of their arguments (that is if they are NF supporters and can hold a decent discussion without getting violent) I can boast that myself and F.K. have changed a few minds (which wouldn't have happened if we had antagonised the people concerned). I agree that you can't unite any NF skins with any peaceful group but not all skins are fascist - if we can welcome non NF skins in our social circles then we create an alternative to the "tattooed fascist" pose and show that you don't have to love Hitler to have a short haircut and braces.

What does the future hold for Tokik Ephex?

The future? Fuck knows, we've just had a german tour cancelled, our single is out (and it's great!), looks like the german tour is postponed till April. I've just finished organising a ten day Community Arts festival so I haven't had time to think about our next move - I'm only now getting to grips with all the letters I've had to neglect - apologies for the delay (and lots of them). I reckon things will start happening now that the single is released - just have to wait and see. T.B./Shrapnel split EP available from Words of Warning, Karl, 50 Ronald Rd, Newport.

Well not only have they been one of the best bands around for years now, but the above answers are just about the most sensible I've had from any band in the past. Make sure you check em out.

VERBAL ASSAULT

"TRIAL" LP (KONKURREL RECORDS)

Judging by the name, you expect metal or hardcore, and that's what you get. And before you expect me to get the knives out, no it's not a pile of crap. This is very well played and produced powerful stuff with nice guitar hooks (MRR or what?) and above all, tunes. A few tracks are fairly boring and mediocre but this is definitely a pleasant surprise. Very good.

7 1/2/10

SOCIAL UNREST

"NOW AND FOREVER" LP (KONKURREL RECORDS)

Social Unrest, like Descendents, always used to mix brilliant songs with boring crap to fill the space. Had this been like side one of either the first LPs, this would've been stuck to my turntable. However, it's like the flipside, and that is NOT good news. The first song (no I'm not repeating that title!) and the third are Social Unrest

EVEN MORE RECORDS...

almost at their best, whereas the rest tend to be pretty forgettable, and only a fool would think of covering a Buzzcocks song which was done so well in the first place. Extremely disappointing. 3/10

SENSELESS THINGS

"UP AND COMING" 12" (RED RECORDS)

This gets off to a great start with the excellent tune "where the Secret Lies" and "I want to go back" ain't no let-down either. Side two starts off thrashy and then it's "You don't want me" which is OK but not outstanding. Demo track "When You Let me Down" rips off an already much overused tune but is nearly saved by the chorus, though most other tracks from the demo outclass it so it's a strange choice. All 77 type stuff with "love song" lyrics and when the ideas are a-plenty (Side 1) this KILLS but I hope they understand that with this type of stuff it's so easy to rely on the sound and not put much effort into the songwriting (which is what they seem to have done on Side 2) and therefore risk being another mediocre pop-punk band.

6/10

Those of you who haven't seen my previous zine will probably find the following page a bit serious but these are letters commenting on things in the previous issue. If you have anything to say then write OK?

First letter is from Becky to set the record straight about Dave Anorexia's "Fascism or Feminism" article in the last ish..

"The thing I was most concerned about was the way in which Dave lumps Greenham Common in with the separatist Hunt Sabbs. I think that many blokes feel naturally resentful about Greenham, but slag it off without knowing the facts about it. I'm a heterosexual feminist and I've spent quite a bit of time at Greenham over the years. My sister Catherine lives there permanently. Greenham was not originally a separatist camp. Men lived there too at the start, but rapes took place and the men constantly got pissed, subsequently getting violent with with wimmin, squaddies and pigs. So the wimmin pulled together and kicked the men out. Men CAN visit in the daytime they just aren't allowed to stay at night, as no woman wants to risk getting raped. This is not to suggest that all men are prone to rape; of course they are not. However there have been rapes at Molesworth mixed camp and male violence against wimmin at Menwith Hill peace camp so you can see the Greenham wimmin are not just being reactionary.

A thing I should explain about the Greenham camp is that the wimmin live around the various gates of the base; each of which are named by a colour. There is one gate - "Yellow Gate" - which is at odds with the others, as all the wimmin that live there are militant separatists. I'm not going to justify them, as basically they are an exceedingly unreasonable bunch of people, and I think separatism is a very negative thing anyway. There is a lot of friction between the Yellow Gate wimmin and all the others. I went to visit Yellow Gate with some male friends and most of them refused to talk to me, let alone the blokes! They moved all their gear to the other side of the road so it wouldn't be contaminated by the blokes! Very petty but at the end of the day it did my friends good to be on the receiving end of sexual discrimination for a change! So if you're a bloke and you're thinking of giving Greenham a visit go ahead but if you want to avoid a bad atmosphere then don't go to Yellow Gate!

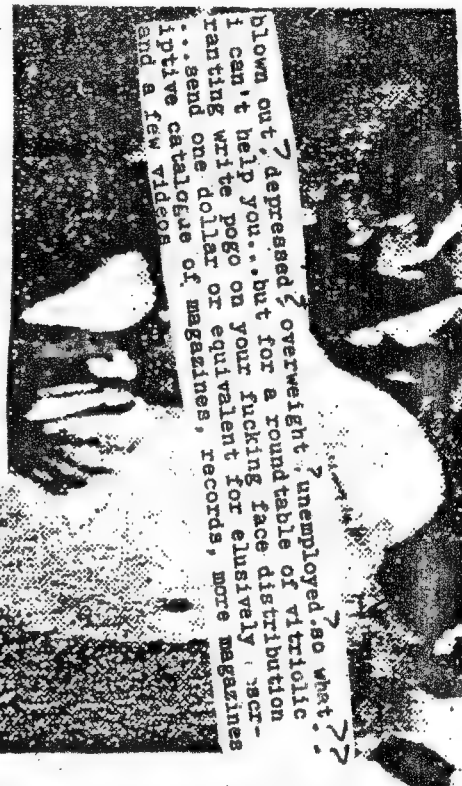
As to separatist Sabbs, I feel that those wimmin are just showing their own weaknesses; by now wimmin should be able to stand up for themselves in the face of sexism and if they have to have separatist groups they are, in effect, giving up the fight. They claim that male sabbs patronise and ignore them, but why do they let themselves get walked over like this if it's true? Separatism is certainly not the answer. These wimmin should take a good look at themselves and their motives.

Having said this, I'm fairly suspicious of men who feel so threatened by wimmin excluding them. Why are they so worried? Could it be that they feel that the wimmin don't need them? I think it could. I've discussed this with my boyfriend, so I reckon I'm not being unreasonable. I suspect that men feel insecure when wimmin do things by themselves - they feel rejected and need to be needed. I wonder if they feel they need wimmin? It is also important for blokes to realise that wimmin experience separatism from blokes constantly - I am always being ignored or not taken seriously by blokes (and this is within the scene too) because they presume I'm thick and incapable as I'm female!

Becky/8 SOUTH AVENUE/GULF PARK/BATH/BAZ SPY

L
E
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E
R
S

pogo on your f---ing face distr.
c/o Freddy 'the bastard'
po box 19932
Bainbridgeville, Florida 32604, USA



Letters page - was that it? Well, so much for my efforts in trying to provoke some reaction in the last issue, though come to think of it, ish 15 WAS pretty safe and uncontroversial - a mistake I don't think I've made this time, so write you bastards.

Oh yeah, there was one letter (which I've lost) from Gerard of Minimum Rhythms and Blues zine. This was about the fact that I have "not to be sold to minors" on the front, and being but a wee lad this annoyed him... and so it should everyone knows that there's probably no one on this earth over the age of ten that doesn't know the full collection of swear words so what exactly they're being "protected" from by all this bullshit is anyone's guess. But the Government are old fascist bastards so what do you expect but stupid laws?

He also went on to say he bought a copy from a shop when he was 13. Well I think this is absolutely disgraceful, shocking, and I will slap the shopkeeper's backside for being such a naughty boy. In fact I bet the shop in question even has the nerve to sell nasty punk records that criticise the Government - bring back the birch for these hardened criminals! Seriously though I explained the reasons for this crap in the last ish, subject closed.

CASH FROM CHAIRS
PRODUCTIONS PRESENT...

THE
GREAT
ROCK'N'ROLL
SWINDLE
PART 2...

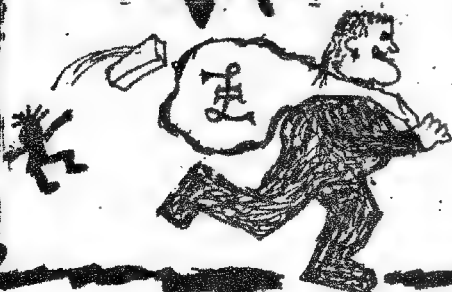
starring
FATS McLAREN
ENTREPRENEUR EXTRAORDINAIRE
AND LOTS OF ANGRY
PEOPLE AS THEMSELVES

but not
EXTREME NOISE TERROR, NAPALM
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SECTION 5

"STREET
ROCK N
ROLL"

(LINK RECORDS)

Tezz of Broken Bones has now joined and yes, they HAVE turned metal, though thankfully not thrash. Bits of this bear an uncanny resemblance to Rose Tattoo. The lyrics are a definite improvement with the boring sexism of the first (link) LP being dropped in favour of pro-unity and "don't give up" wordings. Tracks that really hit it off musically are "Didn't like my face" "Last train outta Cardiff" and "Work Together" but I only wished the drums didn't sound so flat.

MORE THAN

SKIN-DEEP

(SKANK RECORDS)

Oh my god what a wimp out! These now sound like the Housemartins when once they had the potential to be so much more. The tunes are decent throughout but it's got as much balls about it as Larry Grayson! I should really say more but i'm so disappointed i can't be bothered..yawn.

CockSparrer

"RUNNING RIOT" (LINK/SYNDCATE)

It seemed pretty obvious that after "Shock Troops" this band could certainly do no wrong, and this contains ten songs ranging from OK to brilliant, and doesn't put a foot wrong lyrically with attacks on politicians, army life, the Sun, government secrecy and show off bastards who think it's clever to boast about their sexual would be conquests and their violent exploits. Musically the best bits are "They Mean Murder", the slow "country punk" of "Think Again" and the reggie interspersed stormer "Don't Say a Word". A couple of live oldies are stuck on the end as space fillers but even so it's better than spoiling the LP by putting 2 crap songs on the end like the first LP.

JUDGE LIVE AND DREAD

(SKANK RECORDS)

The king of rude reggae's well known and not so well known songs is what we have here. It may sound tame compared with today's "naughty" bands but Mr Dread was way ahead of his time, and this well recorded live set is an accurate representation of his works. There's also inbetween songs banter which includes a glorious attack on people like fascist Mrs Whitehouse.

Angelic Upstarts

LIVE AND LOUD (LINK RECS)

I've lost count of how many Upstarts compilations of old tracks have been done so the last thing I needed was another live LP. Indeed this even less as it just makes a mockery of once great songs. The recording quality is OK, it's just the sound that's well unrrgh..horrible. Mensai also seems to run out of steam and is but a shadow of his former self. Forget it.

Oi

THE MAIN EVENT
(LINK RECORDS)

This is a selection of the best of tracks recorded live at the big Oi gig early 88 (April) and whereas I bet most bands featured were great to jump about to on the night, very rarely can the power of any gig be transferred onto record without losing any excitement. Also I've already heard the studio versions of nearly all the tracks so this is certainly one I won't be playing much. However this is a worthy document for those who attended the gig.

THE

GLORY

WE ARE WHAT WE ARE (LINK RECORDS)

None of this is particularly crap but only "Scorred for Life" and "Should have said" are really special. As for the rest they've got an interesting instrumental and a few good ideas musically but the things that hold em back are weak production on some tracks and maybe this lack of power is to blame for the singer singing far wimpier than their split LP on Oi Recs? They can do better but still a reasonable LP.

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Oi

THAT'S WHAT I CALL
MUSIC!
(LINK RECORDS)

As I already had half the tracks on here in one form or another I'll comment on the newies that grace me ears-The Betrayed are ruff n ready out now special, The Anti Heroes haven't changed much and are still good. The Kicker Boys are a bad version of Anti Heroes (and that's an understatement) the Blood fare better than their 2nd "LP" but can't compete with their early stuff but anyone who misses out on the Crack's "Don't Just Sit There" needs their head examined. This band are bloody amazing, can't wait for their debut LP. Great pop-punk in the vein of "Don't you let me down" but this time it's a new track.

SPLODGE- LIVE AND LOUD

(LINK RECS)

Live and loud? well if that's the real crowd on here I'll eat my hat (if I had one!). The selection of songs on here is a bit baffling to say the least-where are "7 Guesets", "Stan Ogden", "Richard Freak"? well I suppose we do have versions of "Female Plumber" and "Morning Milky" amongst a few passable ones but the bulk of it is summed up by the band's own phrase-pathetic. And from what I can remember, not one of the tracks on here match up to the ones already on record.

BLITZ

"BLITZED - AN ALL OUT ATTACK" (LINK/SYNDICATE)

Maybe it's just the fact that I'd played all their other records to death, but I just can't get into this. If I hadn't heard the previous versions this might've proved an advisable purchase but no, this is certainly not a fitting tribute to what, at the time, I thought were one of the greatest bands ever. Instead it serves as a showcase as to how brilliant certain bands of today are, and another reminder not to overestimate the past. 4/10

O! THE PICTURE DISC VOL 2 (LINK RECORDS)

It's nice to look at, sure but is there any point in releasing a compilation full of tracks most people already have? The Partisans, Combat 84, Gonads, Sparrer, The Business all provide decent tracks but when I'm sick to death of hearing em it ain't much consolation. And as for the versions of "Escape" (Blitz) and "Alternative" (Exploited) - forget it! 3 1/2/10

O!! CHARTBUSTERS VOLUME 3 (LINK)

What's this? A K-tel of O! compilation?!? Supposedly a collection of rarities but even so half of em we're pick of hearing - is there anyone still yet to hear "Last Years Youth" ferchristake?!? Apart from that track though there's still a few other goodies but out of the 4 tracks I hadn't previously heard on this, 2 are abysmal (Combat 84 and Cock Sparrer). Bet the members of Sparrer are cringing at the thought of one of their awful r n b numbers being dug up! Overall Link should heed the advice in another Mehace track - "Live for today" - cos I for one don't need endless nostalgia lessons and honestly I just can't think of anyone I know who does. 3/10

THE BUSINESS (LINK RECORDS)

"WELCOME TO THE REAL WORLD"

Had they done this in '81 it would've caused a lot of worried faces amongst skinheads everywhere, but that doesn't mean to say it ain't a bad LP. In fact the music on here is bloody excellent - a lot more rock orientated but a helluva lot more professional and with better tunes. The tracks from the last 12", "Mouth and Trousers", "We'll Take em On" and "Look at Him Now" are faultless musically and there's no duffers either but when we come to lyrics it's a different matter. The band no longer sing sensible lyrics like "Sabotage the Hunt" but instead come out with shit like "2-I was the score / who won the Falklands war" (Thatcher and her election propaganda machine incase you didn't know) and also the usual overworked O! cliches are here. However it really is a great LP, lyrics aside. 7/10

SIDE 1

Nick Toczek: Noo Yawk Squawk / Sheer Funk
Culture Shock: Catching Flies
Anhrein: Nefoedd Un, Uffern Llali
Dun: Best Of Families
Neurotics: Never Hold Your Tongue
Zounds: Demystification

SIDE 2

Attila The Stockbroker: Libyan Students From Hell
Karna Sutra: Let Them Eat Somozas
Some Weird Sin: God Bless America
Instigators: Eye To Eye
Heresy: Flowers In Concrete
Horesy: Cornered Rat
Apostles: Inner Space

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THE OI! OF SEX

Well I didn't even rate this one first time round, in fact if it weren't for the Burial, Nick Pokrak, Vicious Rumours and Sparrer, this would've been a complete non-starter. Even the sleeve notes question the quality of some of the tracks and if that isn't a poor report I dunno what is! 3/10

SON OF OI!

(VARIOUS) LINK/SYNDICATE

This has some decent poetry on it plus interesting tracks by the Gonads and Business but little else really impresses me. Another one that I didn't like the first time round. If Link are gonna re-release records they should pick something worthy of a second chance. This isn't I'm afraid. 3/10

Dog Faced Hermans

"HUMANS FLY" (CALCULUS RECORDING)

(COPIES MAYBE STILL AVAILABLE FOR £3.99 INC POSTAGE, FROM 46 BLM RDW, EDINBURGH, EH7 6AH, SCOTLAND)

Mix the Membranes with Chumbawamba and add the usual indie pop band and this is what you get. Naturally, people like this kind of stuff, and maybe someday I'll find out why. It seems to be a successful indie band you've got to think of a tune and ruin it and this is what these have done. It comes with lyric sheet which like most bands of their type, doesn't help cos by the time you've figured out the lyrics you've fell asleep - if the music don't get you first - sorry chaps! 2/10

"The time was right" b7c (LINK/SYNDICATE)

PARTISANS

At last! An LP definitely worth a second issue! I'll ignore the live side as it's just a collection of their old stuff but side one must go down in history as possibly the best side of vinyl ever! Amazing guitar work, catchy tunes, totally unforgettable stuff. Often compared with the Clash but the Clash never did anything to touch this. Great stuff. 8/10

VISIONS OF CHANGE LP

Firefly records

I suppose a lot of you will already know, but this has a more 60's feel, courtesy of the psychedelic cover and Hammond Organ in some songs. The singing is still a cross between Charlie Harper and Dick (Culture Shock) but it doesn't fit this time due partly to the echo/effects on the guitar and the songs being less ferocious (though still well produced). Side 2 ain't bad but it's still a definite step backwards even if I can't really call it a disaster. 3 1/2/10

THE MAGNIFICENT

HIT AND RUN (LINK RECORDS)

Side one of this shows the magnificent at their best with a grand selection of rough, tough powerful songs, rounded off with "Feeling of Eternity" with great female singing to add to the usual no-nonsense male vocals. Side 2 is a helluva disappointment with only "India Keibel" and the brilliant Oi album track "Heat of the Street" but even so is still a damn sight better than most of the crap that's made it onto record lately.

THE SECT - RED LETTER DAY SPLIT LP

After hoardes of awful split LPs it makes a change to actually get 2 decent bands on one.

The Sect resort back to their earlier raw sound but I doubt if they'll ever beat "A Free England" though this is listenable stuff, with very good tunes. Kev gets a bit too carried away and sings too "snotty" but it's miles better than the split EP with Cowboy Killers tracks. Good lyrics in places too.

Red Letter Day have changed a lot and incorporate a small dose of 70's rock (the alternative kind) into the sound and their best track is oldie "American Dream". The lyrics mostly cover war, and despite mostly being in a style I usually hate, the music's quite good too. Yet another value for money release.

01 whatever happened to Punk?

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.....GETTING THE MESSAGE?

OK don't stop reading, this ain't gonna be a 4 page lecture on things you already know-it's merely some observations that tend to get overlooked...

I'll begin with music. Now I would've thought it would be logical that if political bands wanted to get their ideas across to more people, the first thing to do would be to do something memorable, be it really good music, gimmicks, using the media etc etc, or taking a few risks to break the mould of the same old predictable crap. I would've been wrong, for it seems like 99% of bands with anything worthwhile to say play in a particular style just because their favourite band does (most notable with thrash metal) and make no attempt to play to other people other than their chosen crowd. The funny thing is that most of these bands (well, a lot) when asked what they think about Ian Stuart or Skrewdriver, say "He/they're thick". Well for a band that are thick they put a lot more imagination into their music, and are a helluva lot more direct in their approach. Let's explain more...Mr. Stuart has the art of getting his message across down to a tee. His plan is simple yet still beyond the comprehension (it would seem) of most bands who slag him, and the golden rules are 1) Make the lyrics clear and audible and 2) make the tunes so memorable that even your worst enemies sing the lyrics to themselves unconsciously.

Now compare that to Chumbawamba's "Alton Bill/Claude 29" single-2 sides of obscure crap that are no progression from the worst of Crass's stuff (and even their best stuff wasn't always good enough). However, the booklet that accompanies it is exactly the stuff that the average bigot in the street needs to read yet will he/she? Will they fuck! They'll hear the record and think "Weird punk shit", not that it'll affect Chumbawamba because they'll still sell all copies on the reputation their first LP built up (and no wonder as it was a classic). Still, at least Chumba's stage show has a lot more imagination than 100 bands put together that I could name. And for those who say Joe Public is too thick to listen, how many young skinheads do you think only like Skrewdrivers music yet not the lyrics? Think about it. I'm not trying to glorify Stuart and Co., I'm just saying there's a lesson to be learnt and the longer it's ignored the more young Adolfs there'll be on our streets...

So now we move onto the people who will be thinking "Well how come Crass were so big then?" (not exactly being the purveyors of the best music ever). Well I'll tell you why I initially got "into" them. It was back in 79. I was a stupid little kid and punk was still, to me, all about good music...or swearing. You can guess why I bought "Feeding of the 5,000" then. I didn't realise what it was all about till a couple of years later, but who cares, what mattered was that I did learn something, eventually. But this wasn't the only iron in the fire-Crass had many other things on their side and one of them was the fact that they didn't know the meaning of the word "subtle". They were so blatant that even the record company wouldn't press "Asylum" and that wasn't the last of the outrage, as I'm sure most of you will remember (ie "Mother of a 1,000 Dead" and it's perfectly timed release). They also did a lot of things that today's bands tend to forget, be it cheap records or gigs where under aged people got in no problem (in fact I believe these were the majority). And even one of the biggest nazi in the village where I live has admitted they wrote the best lyrics ever.

Another thing where bands are going wrong is their unwillingness to compromise. So many bands with worthwhile sentiments cut themselves off from the real world which you can admire em for in a way, but there's such a thing as limitations. I've seen so many bands slagged for being in Kerrang or Sounds but what's wrong with being more popular? Surely it can only be a good thing for more people to hear about you (despite any misrepresentations)? And there's the "hero worship" thing concerning t-shirts. I don't wear band t-shirts cos I think they're better than me, I wear em to show that I like the band and they are also good ways of communication/making new friends ie "Have you seen em/so you like xxxx then?" etc.

And so the sermon comes to an end. I, like most people haven't got all the answers but that shouldn't stop us searching for them....

Exploding

Picture this. It's 7.30 in the local anarcho hangout. The lights are full on. Onto the stage appears a band headed by a 6 foot man in fishnet from head to toe. He leaps off stage and prowls about the dancefloor, waving a baseball bat and sticking the mike where the anarchists in the crowd would've told him to shove his songs. His studded jockstrap possesses a hole where his dingly dangly protrudes and provides endless amusement for the more well humoured audience members who play a variation of fairground target games with cigarette ends. The songs and catch phrases include "I can drink 24 pints and still shag the arse off her", "We fuck dogs" and "Of Course I Shagged Your Sister". Subtle stuff from Sir Hendrix Dead Boy and the Sic Boy Federation (then called the Seats of Kiss), who, love or hate em, you certainly can't say they're your average rock n roll band! Onwards...

I RECKON THE BASEBALL BAT IDEA IS STOLEN OFF COLIN CONFLICT- IS THERE ANY TRUTH IN THIS?

No there's no truth in this question! If old Colin of Conflict carries a baseball bat it must have been after he got glassed around his left hand side eye (I keep mine in a leather holder just to confuse the police) by a member of the London east end group. All I can say is he probably uses it as a weapon of defence (to avoid looking like Johnny the Kid). He could try wearing a crash helmet whilst unprotected. HDB Enterprises supply baseball bats to the public at a reasonable price of £10 each including postage and packing. All orders taken on 0602/415794. I've got a photo of Colin after his mishap, available on the above number.

WE HEARD YOU ARE A WINDOW CLEANER BY DAY - WHAT DOES THE AVERAGE CUSTOMER DO WHEN THEY SEE A 6 FOOT SPIKEY HAIRIED MADMAN GLARING THROUGH THEIR BEDROOM WINDOW?

Actually I'm an INDUSTRIAL HYGIENE TECHNICIAN. I advertise for people of an alternative appearance in our local city Evening Post paper, which will cost you a sum of 22p, or basically plain duffers to work for me. Me and my sales manager then interview the new recruits. We take them to the Hereford cider farm area in the Sir Hendrix Deadboy Battletruck. We buy them gallons of Perry and various ciders which we make them drink, then me and my deputies drive them down unclassified country roads and handcuff them with both hands to a large tree. We then write the person's name and address on their foreheads. Then they are forced to drink a yard of ale containing Domesday beer which was brewed to celebrate the hundred years (of the Domesday book) which is 1086 in gravity. We then beat the people concerned until they are unconscious. We take photos of them for their ID passes then leave them to make their own way home ready for work Monday morning. He then is paid £20 a day with a 4 hour lunch break in a local pub with me and our sales manager. Phone now Alternative Cleaning Services for an interview 0602 415794.

I SEE STEVE ENDANGERED RIPPED YOU OFF FOR £2500 WHAT'S IT FOR HIM THEN THE BASEBALL BAT THE FLAMETHROWER OR WILL YA GET AL LEE TO SORT IT OUT LEGALLY

Two free tickets for the next Screwdriver session East London, plus a free Bob Farley t-shirt.

ANY TRUTH IN THE RUMOUR THAT YOU'RE ACTUALLY THE LOCAL VICAR AND THAT THE ONLY REASON YOU DIDN'T HEADLINE YOUR GIGS AT GATESHEAD WAS BECAUSE YOU HAD TO BE HOME FOR NEXT MORNING'S SUNDAY SERVICE

I eat Shark for breakfast and I keep it in the boot of my car. My probation officer insists that I return home to my penthouse suite by midnight otherwise we tend to go out smoothie hunting and bashing.

WE ALL KNOW ABOUT YOUR FLAMETHROWER... SO COME ON, BE HONEST, WAS IT YOU AT KING'S CROSS?

So I must admit it wasn't me but me and members of the UK Subs did pass through the station that day. It smelt just like bonfire night. I thought that some little bastards had let off some fireworks.

AT GATESHEAD THE SINGER OF THE INSTIGATORS WAS RATHER DISPLEASED AT HAVING TO SING INTO THE MIKE AFTER IT HAD BEEN UP YOUR ANAL REGIONS - DON'T YA THINK IT'S THIS KIND OF BEHAVIOUR THAT GETS THE PUNK SCENE IT'S NARROW MINDED TAG?

Mummies boy, I've met lots of people like him in my time. Occasions like this tend to offend my artistic abilities.

DID YOU AUDITION FOR THE PART OF THE BLOKE ON THE 'HEROIN' SCREENS YOU UP/AD? IF NOT WHY?

No I didn't. I was on vacation in Portlaoine at the time, home of the Prisoner series. I'm a member of the Bover Boots agency in London who employ strange people to appear in films and adverts as extras - all my stage security men are members, they introduced me to the agency.

YOU STILL AIN'T GOT YOUR OWN RECORD OUT - WHY? DYA RECKON YOU'D GET A PRESSING PLANT TO TOUCH IT IF YA DID TRY AND GET ONE OUT?

Our record's been out for a couple of months now. Orders taken on 0101/901/753/7282. Entitled "British Troops in Cyprus" (on Phantom records) Our next 7" entitled "Big Windows in Tokyo" will be released on our Japanese tour which me and Alan Lee are organising at the moment. The tour will be with the UK Subs who've never played Japan yet. The party will start at Heathrow airport. For the 2 week tour it'll cost people wanting to go £1000 return air travel each.

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IM AN EXPLODING BABY



"THE DAY I WENT TO DALLAS" DOESN'T SOUND LIKE THE USUAL SICK/OFFENSIVE SBF? IS THIS A SIGN OF YOU MELLOWING OUT?

"The Day we went to Dallas" was wrote to expose our musical talent. Most of the songs we have wrote are an insult to music as stated in the name Sic Boy Federation-Sic-Latin for distasteful. I wouldn't say i'm mellowing out, just coming of age.

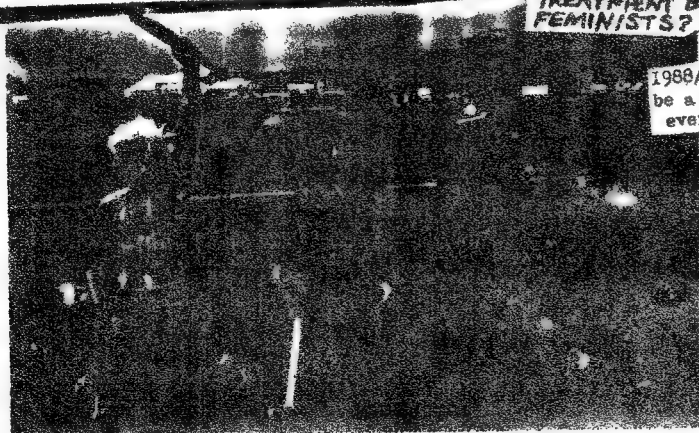
WHAT DO THE REST OF THE BAND THINK OF TWATS LIKE ME IGNORING THEM AND ONLY ASKING YOU THE QUESTIONS?

They are highly paid musicians who are my children. I am the Sic Boy Federation-their guardian angel. My doctor told me that I wouldn't live to be 30 years of age, so on June 19th 1988 i'm going to burn his house down. That'll be 30 times around the sun for me.

AT NOTTINGHAM (BANGERS + THRASH FESTIVAL '85) YOU GAVE OUT CARDS WITH YOUR PHONE NUMBER ON - DID YOU GET RABID SERIOUS ANARCHISTS PHONING UP IN THE MIDDLE OF THE NIGHT?

I get all sorts of nutters and perverts phoning me up, including crank calls. I've just instored a SBF information desk to cater for them 24 hours a day. These phone calls actually turn me on and give me ideas for songs. Continental/International phone calls mainly call in the early hours of the morning such as 4.35 etc. My phone(line two)is attached to my bedhead so you can speak to me direct. You can also speak to me on my car phone when on business with Harry May in London.

THE EXPLODING BABY TOUR



HAVE YOU EVER THOUGHT OF TAKING UP CRICKET? BET YA COULD GET A FEW SIXES AFTER ALL YOUR BASEBALL PRACTICE?

I don't really like sport or watching cricket/football. I enjoy the violence, especially when that packy got his throat slashed at Lords cricket ground(ever get the feeling you're gonna get hate mail?!!-frev) I laughed my head off, it fell onto the floor and rolled down the stairs and nearly got run over by a bus. I've got miles of the best football violence on video. Our new demo, which we will be working on soon includes a track entitled "I wanna go to the Bradford Fire"... "And the tickets are sold out everywhere/it's so hot you can fry eggs on the floor"... which will be supplied to various football club members. It makes me wanna laugh, we outnumber the police 10 to 1. Next question.

A baseball bat is used as a weapon. I always remember one of my deputies who had to have 12 stitches in his head after a sprog bottled him at one of our gigs with the Angelic Upstarts. Me baseball batted the baby to death until he was unconscious and his t-shirt turned red, his head exploded. It took 15 police officers and 1 police lady, 12 angels to break up the fighting. It didn't stop at that, Mensi

got bottled on stage and the fighting continued until my deputies baseball bats were red-that's what you call sport on a Friday night. The manager locked himself in his office and I drank the Upstarts 24 cans of Pils and cider then sped up on a pig wagon, let the tyres down, then went home to bed early.

The SBF tattoo parlour now open in the Nottingham/London area-tattoos available in all SBF designs, contact us for details.

ISN'T MENTIONING JACKIE PALLO IN INTERVIEWS JUST SHOWING YOUR AGE? AND WHAT ABOUT TODAY'S WRESTLERS- RECKON YA COULD GO A FEW ROUNDS WITH GIANT HAYSTACKS?

Not really, well i've got Charlie Hanson's autograph and Tommy Cooper's autograph on my driving licence before I got banned from driving. It's not showing my age, it's history. I've been drinking with Giant Haystacks. It cost me £50 at the trip to Jerusalem, Nottingham's oldest inn 1189 AD.

We got asked to leave by 6.30 because I broke the landlord's Yard of Ale glass and shit on the bog seat. I didn't get his autograph because I was pissed. I still go to see him wrestle at the Victoria Leisure Centre when he's in town. Next pub.

FINALLY, WILL '88/'89 BE THE YEAR FOR SBF OR WILL YOU BE KIDNAPPED AND TAKEN FOR THE "ELECTRODES TO THE GENITALS" TREATMENT BY A BUNCH OF RABID FEMINISTS?

1988/89 will be the year when I grow up to be a successful businessman and live happily ever after(Never trust a Jamaican)

SBF t-shirts "Big Windows in Tokyo" £6
The Exploding baby box set UK Subs/Exploited/
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SBF demos £1, HDB sperm samples £5, SBF flags £5,
SBF badges 25p, SBF baseball bats £10, SBF posters
box(black ones only)£5. All orders taken on
0602/415794. 24 hour answering services.
Last words-1989 to 1990 is the year for
cruising and playing live gigs out at sea
drug smuggling and gun running, see you soon
dead boy so sez Diana Dore. I might be
banned from driving but not cruising.

EH UP LET'S SUP!

I was gonna do a piece on the viability of straight edge here but I thought "fuck that, where's the pub reveals" and let's face it, the local papers' "pub krobe" column seems to be interested in minor decorative aspects of pubs rather than the real important bits. Facts here are correct at time of writing but obviously are subject to change...

The Strawberry (near football ground)-no wonder people get the impression that students have rich parents if they can afford to drink here. Can't offer much more comment here cos I ain't been back!

The Trent House (near football ground)-another student pub but with slightly more respectable prices and the odd bargain on offer. Could do with more bogs.

The Newcastle Arms (down from Callowgate coach stn)-down to earth pub with a decent pint and good prices. A few alkie but not much hassle.

The Percy (near Haymarket taxi rank)-good fairly cheap pint of Samson, loud mainly metal music with bikers, hippies and a few punks making up the clientelle (big words eh?). A good place but maybe a bit too small and not enough seats for us aging skinheads to rest our weary arses on.

The Farmers (next to Haymarket bus station/taxi rank). As far as I know Biffa Bacon's dad doesn't manage it anymore so it's worth a visit. All sorts of cultures get in here and the beer is average.

The Hotspur (Haymarket)-another down to earth pub full of various kinds of people and various kinds of dope. Hey wooww maan...

The Brandling (Jesmond)-the owner is a fascist, just cos she didn't like the look of us we were banned cos of one of our 20 plus crowd smuggling a bottle of wine in one night. Remember the good times, but don't go back-if we're not good enough, their pub ain't good enough...

Trillians (Northumberland St)-Caters mainly for posy metallers but it's good in midweek as it's one of the few pubs that are full even then. Prices verge on the obscene and the quality of the beer? Potluck I'm afraid-it ranges from putrid to good. Avoid on weekends-it's a sweet box.

Barley Mow (Quayside)-FHE alternative pub. Free (but crap) jukebox, friendly atmosphere, pool tables and a wide selection of beers. It's even got Double Diamond (ask your dad if he remembers that one!) but the lager is as flat as Toot's mattress. Drink the DD or Lowenbrau, if you can afford it.

The Baltic (Quayside)-another studenty type place. Good atmosphere, and pretty unusual lay-out (a bit like a castle inside!). Whitbread beer-say no more-bleurgh!

The Big Market-not a pub as such, merely "smoothie city". This is a collection of pubs worth visiting just to see all the imbeciles queuing up to get in to every pub, dressed in shirts (yes -in mid winter!) and once they get in, you guessed it, they get ripped off! Even worse, certain pubs there have started "Over 21's Only" to add to their pathetic dress restrictions.

The Studio (off Northumberland St)-despicable nightclub with the toughest dress (and other) restrictions going. Funniest thing is they have certain nights when they allow us "scum" in and some of us are stupid enough to go. The only person with any sense that went in here was the person who smashed the back door in with a car! Avoid like the plague.

The Mayfair (Newgate St)-the usual nightclub set-up (bouncers, expensive pissy beer) but at least it ain't got dress restrictions. Weekend events range from metal discos to a gothic one-better than most nightclubs but still a waste of time and money.

Olley's bar (next to Marlborough bus stn) Tates Wine Lodge (opposite train station)-these 2 have a lot in common. You've heard of "down to earth" but this is ridiculous! The Bacon family drink here! Poth entertain the "alkie" crowd and Olley's even plays music that the winos can remember (ancient rock n roll)! The only pubs that could close for modernising and open up again for the night session!

Heroes (near Marlborough bus stn)-this must be the only pub that closed for modernisation and actually got better! Apart from the minor encounter with the odd alkie, this is brill. really good atmosphere, 10p off a pint in afternoons (and a mean pint of az it is too!) and trebles for a quid for most of the night. No dress restrictions but not an alternative pub though. I see no reason why we sh uldn't make it one. Visit now.

The Broken Ball-Don't like the hair restrictions and certain people old enough to be served have been known to be refused (hi Carol ha ha!) but the Slalom D is a killer. Pretty dingy atmosphere and pity it ain't got Chaotic Dischord on the jukebox neh neh. Nice beer shame about the pub.

Riverside (up from the Quayside)-as you'll probably know, this is where most of the gigs take place. Friendly bar staff but the beer changes like the weather (or is it me?). Gigs have a recurring habit of opening late and advertised bands regularly don't turn up (not the venue's fault but without it we'd be pretty much fucked cos talk of finding an alternative venue stops at that (talk). It started as an alternative place but I've never known ANY pub to take your glasses off you at 10.40 (on Sundays)-this was supposedly to help them get a late licence (ie by strictly obeying the law) but did they? Did they fuck! So why still do it? Sure the coppers would love to close it down, but it's not the only place that caters for alternative types, and the others in question don't uphold this ridiculous law. Neither do other clubs tell you you're only allowed to be signed in 3 times. Positively, it has a good light show and is a decent big place (often too big due to the boring bastards that only show up if a talentless trendfollowing heap of white plays).

The Haymarket-dreadful service-I waited ages and couldn't get a pint. A bit cold too, and I couldn't get to grips with the new car park style layout.

ALCOHOL!

GIG TIME

999/Left for Dead/Gunrunners-Riverside 21/12/88

Well, for a start, the Gunrunners were brilliant (well I better say that cos they got me, Carol and Cooky in for nowt!). Actually I didn't see them cos I got in too late-ah well...

Left For Dead kicked off with a brill new song which seemed to veer a bit too close to patriotism in the lyrics, but knowing the band, this won't be the case.

They played most tracks from recent demos and even oldie "Psychedelic warfare" but I lost interest after a while.

999 eventually came on and, believe it or not, this was the first time I've ever seen em! I wasn't to be let down, for despite the amount of times they must've played songs like "Emergency", "Feeling alright with the Crew", "Nasty Nasty" and "I'm Alive" etc etc they still played them with

the enthusiasm as if they'd just been written. The singer/guitarist was amazing, going totally wild to every song, and the sound was perfect. Definately one hell of a live band!

One grumble is the time that main bands go on these days-no wonder fewer people go to gigs if they know they're gonna spend £3.50 in, and not even see the main band due to their last bus.

PROPERTY OF BOOM dano £1.85 from
SHEPHERD HEATH COTTAGES
LOAKED ON HEATH, UPTON UPON
SEVERN, WORESTERSHIRE

BEER BEER WE WANT MORE BEER

no doubt about it can't live without it

Well, what can ya say about Mega City 4 that hasn't already been said by raving reviewers in the music press? I would be tempted to say that their music belongs in the older days of punk but I'd best not as MCA would wipe the floor with the whole lot of it. What follows isn't the most modest of interviews but there's a thin line between that and being truthful...

Ages of the band? Have any members been associated with others?

Wiz-26, Danny and Gerry-23, Chris 21. We (Wiz), Danny and Gerry used to be in a band called Capricorn and Chris was in Axis East.

Your studio work, especially the single, has been very impressive-how long did it take to record each venture and how much did they cost?

Everything we do in the studio is done quick and cheap. I don't remember much about the demo, I think we did the lot in about 12 hours. The single cost us about £120 and we did it in about 6 or 7 hours.

According to my mates, Peellie seems to have fallen in love with the single and plays it a lot-did ya expect this? Also what do ya think of his show?

No we certainly didn't expect Peellie to play the single as much as he has, but we are very surprised if anyone doesn't like it so I suppose there are varying levels of infatuation involved here. We do really love it though, it is quite brilliant, even if we do say so ourselves.

What are your views on the SLP comeback? Is it a worthwhile helping hand to punk's return to popularity or just a bunch of aging businessmen out for a quick buck?

erm well. If SLP enjoyed what they did then that's what's important. You make music for enjoyment-when you start off you wanna amuse yourself. I guess the longer you go on and the more successful you get, the easier it is to forget the reason why you first picked up a guitar. But fuck it, they seemed to have a good time, so good luck to em. Hmmm "Punk's return" you say, did it go away? Are you sure it hasn't always been there? I guess it dresses in different clothes these days, what is punk? To me punk is rock n roll, I mean the Clash were the Stones, who were Chuck Berry, who was Muddy Waters on Sulphate, and so it goes back, there's always been that sort of thing going down, someone somewhere doing something aggressive and different, getting shit on and kept down till one day WALLUP, it all explodes. London Calling, Something Else, Tutti Frutti, Pretty Vacant, Have On, Raw Power, they're all the same fuckin song and ought to be treated as such, they don't die so don't talk about revivals, it's something in the blood, not a haircut or tattoo. Well that's just my opinion anyway, what the fuck do I know?

Have any record companies shown interest after the release of the single?

Yep, we've had a few funny letters asking when our next gigs are etc. Very amusing.

"Shattered" appears to be about Mr. Lydon-do ya really think he was so wonderful to start with? I mean a helluva lot of Pistols songs were a waste of time lyrically and their attitude wasn't exactly the best in certain aspects...

Umm. Well... "Shattered" isn't specifically about Mr Lydon to tell you the truth. It's a song about idolatry through the eyes of a worshipper. I suppose the death of Rock Hudson the actor and the following scandals originally moved me to put pen to paper. It was just the fact that I noticed a lot of people felt ver, let down that Hudson was gay and not at all the square-jawed hero they imagined him to be. It wasn't his fault, I mean it didn't bother me, but I just know that people can't watch him on telly now without that wicked little voice in the back of their head saying "What a lying faggot, how could he?". That's what the song's about really, the worshippers, not the worshipped. It's the stupidity of building people up to something they can never be unless they really aren't human, why does it happen? They're just ordinary men and women like all of us, none of us are perfect, we're all fallible. Stop building people up to live your life for you, get off your fat ass and see how easy it is for yourself clever bollox. Fehw I'm glad I got that off my chest.

If the Poll Tax gets past the Scotland stage will you try to avoid paying it? D'ya reckon

that there'll be so much resistance that it'll be scrapped?

If the Poll Tax gets through it won't be a question of avoiding it. We just can't pay it, it's as simple as that. I suppose we'll be out in the street or in pick. I think there'll be such a large number of people who can't pay that it will make the system pretty unworkable, but I fully expect our wonderful government to persevere and make it work. As long as it's a minority that can't pay, they'll be happy, minorities don't matter to them, they always take great care not to step on too many toes, thereby always maintaining the balance of power.

Out of the older bands that are still going (Chelsea, Sham, Vibrators etc) which do ya most admire/like?

erm well we like the Vibrators a lot, brilliant band, great songwriters. Also the Ramones of course without parallel really, a fuckin great rock n roll band.

Are there any bands that, for political reasons, you wouldn't play with?

I don't think we're aware of anyone who's actively involved for the "right" but we certainly wouldn't have anything to do with them if we came across them. I know there are a helluva lot of bands who aren't committed politically at all, actually they are probably in the majority, but that's OK. I guess it's just a question of education, they need "educating up" as Loadsamoney would say. I mean I didn't used to give a shit, but that was only cos I wasn't aware. It takes time, you can't have it shoved down your throat all the time, that ain't education, it's fucking torture, all you need do is impress upon people the fact that they should at least have a good think about it all. As long as they're of reasonably sound mind they'll always come out on the side of the morally correct, and we all know what that is don't we? I sometimes fuckin wonder.

Finally, tell me a bit more about the forthcoming mini LP on Park (Folka Slam zine)'s label?

Have you recorded it yet and if so are you pleased with it?

No we ain't recorded it yet, that won't be for a few months, but I know it will cost around £3.50 and will have about 8 songs on it. Hope everyone thinks that's good value. We'll be getting some friends to do the artwork for us as well, and photos of our ugly mugs. We're really looking forward to the whole thing, and I hope it'll be a big success for Folka Slam. Hopefully they'll make lots of money and will be able to do LPs for other bands like ourselves. I couldn't even guess what will be on it, it's that far away, we'll probably have written another 5 or 6 mega brill songs between then and now. The 2 tracks on the single will definitely not be on it and I don't suppose anything off the old demo will either. Needless to say it's gonna absolutely blow everyone's fuckin mind because it'll be so breathtakingly brilliant, we really aren't capable of doing anything crap believe me, I live eat and breathe it 24 hours a day, it's a permanent fucking high.

MEGA CITY 4

Well thanks to us for the answers/ego trip... if anyone wants a MCA t-shirt, printed front and back, send 14 plus large SAE to Wiz, 4 Melway Dr, Cove/Barboursdown, Walsall, CV3 9LW. Also, I think their 4 track demo is available still, for £1 and 34 don't miss it.

"Whatever Happened to DIY?" cassette £1.50 from Johnny, 21 Gibson St, Millhead, Glasgow, G12 8NU
A 4 band effort here, and almost an hours worth of music (if you could call some of it that) and a lyric booklet chucked in. The Disturbed stand head and shoulders above the rest with tracks that blow their 16 pieces-powerful as fuck with decent tunes-fab stuff. Maximum Security's first song is very original and very good but their other efforts leave a lot to be desired. ID Parade play basic unexciting punk. I expected a lot from Chaotic Subversion after their wild first demo but their tracks on here are totally boring -bring back "Law & Order"!

Log Soldier demo £1.20 from Larry, 11 Alice Way, Unstone Green, nr Sheffield, S18 5AA.
If medium paced plod-along punk is your cup of tea then this is for you. It's certainly not for me-Soldier on lads, Soldier on...

Neurotics-"Is Your Washroom Breeding Bolsheviks?" LP
Aaaargh I have just wasted six quid on this!! Remind me in future to hear before buying... This has as much clout as Lionel Blair and is just as interesting-total wimp out.

Sloppy Seconds-"Germany" LP
Imagine a Rykel board essay put to music and this is what you have here...or thereabouts. Despite the sexist nature of the lyrics they're still well written. The title track could easily be a rockstar anthem if it wasn't so close to home (ie certain "caring" punks round here behave this way, whereas I guess Sloppy Seconds just pretend to). Well anyway it contains 4 great tracks in a rockin'77 vein and don't hold your hopes too high of getting a copy as there's only 500 made...send me a tape though and I'll do the business.

Next World-"Branded" LP
Strange of em to leave their worst studio outings till the vinyl stage, but here we have it. Weaker than Ace Lager (well maybe not!) and with no high points tak tak-and to think they once had me believing their WAS life after the drum machine...

Strebers-"Mitt Blod" LP
4 more tracks of well structured hardcore from these Asta Kask soundalikes, and like their Swedish counterparts, this is extremely tasty. Tuneful, well played and fast with lovely guitar bits and "Maskiner" is possibly the best thing they've ever done. Highly recommended.

Life Cycle-"Myth and Ritual" LP
(£1.20 + postage from Mad World Records, 24 woodland park, Llandrindod, Aberdare, Mid Glam, Wales). Three excellent, slightly metal influenced trax here with deep female vocals. Good sleeve notes. Play loud! (Review by Sue)

Chumbawamba-"Smash Clause 28" 7"
At last, some coverage of women's and lesbian/gay rights-why is it that these subjects are ignored by most bands? Clause 28 affects everyone in the long run so don't just turn a blind eye and say "it doesn't concern me"-whatever happened to the slogan "one struggle, one fight"? I know this record will be quite old by the time this zine actually gets onto the streets but if you don't know the facts about this clause then buy it and learn. This is just the start of the government's oppression of lesbians and gays, so whatever your sexual preferences get involved and help fight against this new wave of homophobia-we will not be forced back into the closet. Thanks to Chumbas for bringing this subject into people's homes.
(Review by Sue)

Abbrene-"Benesa 89" 7"
After a pretty average LP comes a single that makes life worth living again! This gives even Mega City 4's debut a run for it's money! I just can't pick a fault with this one except I wish the lyrics were in English so ya could sing along. Both sides are what dreams are made of-single of the year?

Jaked Ka Gun-"Jettison" LP
One of the most varied LP's I've heard in ages, and one of the best. "Walk in Cold" is a dead-ringer for the Damned, "Live Wire" could easily be Big Black, while "Coldbringer" is like a cross between Amebix and the Stranglers... they even do an SLP cover, but who needs other bands to copy with songs of your own like "Soldiers Requiem" and "The Mule"? Their best album yet, and well worth getting.



F.C.A. "FORI SE CHIAMAMO"

Robin of Zero zine is starting up his distribution again so if anyone wants records/zines/tapes sold (send a sample first) write to Acid Stings, PO Box 22, Mitchin, Herts, SG4 0NA. Likewise, those of you wanting a list, send a S.A.W.
HIS NEW RELEASES INCLUDE -
3rd APOSTLES LP £4 + £1 POSTAGE
ASTRONAUTS/APOSTLES SPLIT LP (5 TRAX) £1.30 + 20p POSTAGE
ASTRONAUTS NOW (5th) LP £3.75 + £1 POSTAGE

Go Mess "Demonstration" 12" 6 tracks of Japanese punk/hardcore here but tight as fuck and with female vocals that sound exactly like Gas (or Blondie for the uninitiated). "Go a Bomb" is especially brilliant, though there's not a bad song on it. Great!

Ripping Thrash comp. tape (£2 and SAs from Steve, 25 Alms Rd, Burton on Trent, Staffs). The real winners are Quod Massacre, Escorbuto Cronico, Subterranean Kids and Talking to the Toilet, but this tape merits a C/10 rating for axing the first few bars from the Bile Ducts' song "HI???". As this tape is such an overkill of HC/metal it sounds very samey, and all the other bands have unoriginal songs which tend to peter out-MANY times. Boring. O/10
(Review by Phil Artico)



← THE USUAL RUN OF THE MILL METAL/THRASH. IF THESE HAD BEEN ENOUGH THEY'D HAVE HAD A RECORD OUT BY NOW. THANKFULLY THEY HAVEN'T - AWFUL!

PRETTY TOLLIES 7" (£1.50 postpaid from Acid Stings - address below left)
This gets off to a rockin' indie pop/punk start but then appears the dull lifeless vocals. From there, it ventures into psychobilly land and back. I'd rather watch Neighbours than listen to this.

Oi Polloi-"Outrage" LP
4 tracks but one's a worse version of "Atomic Menace" and one's a different version of "Thugs in Uniform". The title track is a rather muffled frenzied thrash attack dealing with the subject of AIDS, wierd this cos I'm not sure what to make of it-it's better than most thrash but I still keep longing for em to get back to their older Oi style. The other new track is a total waste of space and has as much imagination as Jimmy Tarbuck's scriptwriters.